

No. 1
E Major

Moritz Moszkowski
Op. 72

Moritz Moszkowski's Quinze Études de Virtuosité pour Piano, OP. 72

Intermediate Technical Etudes and Their Value in
Solving Pianistic Problems

by

E.J. Choe

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This book is dedicated to...

Larry Graham for teaching me everything this book has to offer.

Hayden and Andrew for their love.

E.J. Choe

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INTRODUCTION

This book focuses on the pedagogical approach to technical problem-solving found in the *Quinze études de virtuosité pour piano*, Op. 72, by Moritz Moszkowski (1852–1925). Extremely popular as a pianist in his day, Moszkowski was also well-known as a composer, teacher, and conductor. His *Études* were chosen because as a composer, in exploring multiple aspects of piano technique, he never loses sight of the poetic content.

One of the problems of the hundreds of technical exercises similar to those of the Clementi and Czerny schools is that they are not inspired as pieces of music. No one would ever program them for public performance. Of course, there are other effective etudes that are also great pieces of music. To name a few, Chopin, Liszt, Rachmaninoff, and Scriabin each wrote a couple of dozen, Debussy wrote twelve, Prokofiev, Bartók, and Stravinsky about four each. Most of these etudes are quite complex and more difficult for an aspiring student. Because of the complexity of the music alongside the technical challenge, these are beyond the capability of pre-college and early undergraduate students.

Fortunately, the Moszkowski etudes are less complicated to learn, have technical value that can be rapidly acquired, and are at the same time viable and programmable pieces of music. Pianists who are bored with playing generic etudes but are not advanced enough to play Chopin and Liszt can use the Moszkowski *Études* in their repertoire.

Pedagogically, these etudes attend to much more than speed, accuracy, efficiency, and strength. Each etude is concerned with the mastery of other essentials, including phrasing, voice balance, and tone production.

A large number of technique books is available for the piano, including those written by Clementi, Czerny, Hanon, Hummel, Philipp, and Pischna. This type of material focuses on finger exercises, often possessing little musical interest. All of them train fleet, agile, even, independent fingers through traditional material such as five-finger scales, arpeggios, double-notes, and octaves. Usually, students in their early training have Czerny exercises assigned every week for several years. There is no question that this kind of approach produces a solid grounding in all areas of piano playing. Some teachers believe that technical expertise should be gained only through such studies. The drawback is that students may lose interest. But there is another way: to find etudes that improve the technique as well as develop musicianship. The Moszkowski etudes can be used for just such a purpose.

“Technique” refers to the more physical and mechanical sides of music-making: the elements of accuracy, speed, strength, agility, and coordination. But there is another side to playing the piano, the “musical” technique of tonal control and color, balance, finesse, and subtlety. All physical technique is inseparable from musical issues of style, interpretation, and excellence in performance. In other words, a balance must be found between technique and musicianship. Each of Moszkowski’s fifteen etudes deals with the mastery of essentials, both technical and musical, in piano playing. In his Op. 72,

pianists will discover refined harmonies, tuneful melodies, and varied charm on top of technical challenge instead of the repetitiveness of a Clementi or a Czerny.

For pianists, good practice is getting the maximum result for the time invested. Teachers must monitor the process. Practice should be structured with the knowledge and understanding of purpose of what is being practicing and why. A well-structured practice will include an efficient problem-solving approach. This type of practice follows naturally from pieces such as Moszkowski's studies because each study has a technical challenge and its built-in solution.

Biography

Moritz Moszkowski was a German pianist–composer of Polish descent.¹ He was born in Breslau on August 23, 1852 and died in Paris on March 4, 1925. Breslau, now Wrocław in Poland, was then part of the German confederation. After taking his first music lessons at home, he was accepted into the Dresden Conservatory at age 11. Four years later, he studied piano and composition in Berlin at the Stern Conservatory, then the Kullak Academy. He was such an advanced student that, while at the Kullak Academy, he was asked to join the staff at age 17 and remained there for over 25 years. Although he was an accomplished violinist who often played first violin in ensembles and even wrote a violin concerto, Moszkowski achieved fame and enormous success as a concert pianist and composer. After his concert career was cut short by a nervous disorder in the

¹ Unless otherwise stated, this section is based on “Moszkowski, Moritz,” by Martin Eastick, in Grove Music Online; www.oxfordmusiconline.com; Internet.

1880s, he concentrated on conducting and teaching besides composing. Moszkowski's students included Josef Hofmann, Wanda Landowska, Joaquín Nin, and Joaquín Turina.² In 1897, he moved to Paris, where he remained for the rest of his life. His piano music was enormously popular and made him great wealth, which he unfortunately lost during World War I.

Commentators of his own day and later have praised the idiomatic nature of his piano writing. In Paderewski's opinion, "after Chopin, Moszkowski best understands how to write for the piano."³ Ernest Hutcheson wrote: "Moszkowski always succeeds in creating a maximum effect with a minimum of difficulty. His passages 'lie' naturally under the fingers and flatter the pianist's estimate of his own technique. He is particularly adroit in dispersing runs between the two hands."⁴ In her study of Polish piano music after Chopin, Larisa Szlenk Tudorica wrote of Moszkowski's works: "Many features make these pieces attractive: symmetrical phrases, refined harmonies and rhythm, a variety of articulations, tuneful melodies, exquisite depiction of a particular character, varied levels of technical difficulty, a certain charm. They even display a didactic genius which introduces step by step something new but never too hard, and at

² *The Concise Baker's Biographical Dictionary of Musicians*, 8th ed., rev. Nicholas Slonimsky.

³ Quoted in Faubion Bowers, liner notes to *Moszkowski, 15 Virtuoso Etudes*, Op. 72, performed by Ilana Vered (Connoisseur Society CS 2023, [1971]).

⁴ Ernest Hutcheson, *The Literature of the Piano* (London: Hutchinson, 1974), 339; John Cody Haddow, "Moritz Moszkowski and his Piano Music" (PhD diss., Washington University, 1981), 53.

the same time retains what has already been acquired.”⁵

⁵ Larisa Szlenk Tudorica, “Between Chopin and Szymanowski: a Guide to Polish Solo Piano Music, 1850–1900” (DM document, Indiana University, 2004), 42.

THE ETUDES

The *Quinze études de virtuosité pour piano*, Op. 72, by Moritz Moszkowski were first published in Paris in 1903 by Enoch. The etudes have been republished by three different publishers: International Music Company, Edwin F. Kalmus, and G. Schirmer.

Moszkowski produced several sets of etudes. His Op. 64, *School for Scales and Double-Notes*, is purely technical. Less known are the elegant miniatures of *Twenty Dexterity and Styles Etudes* of Op. 91. Opus 92 is a volume with six studies for left hand alone, and Op. 97 consists of sixteen “technical sketches” (*Esquisses techniques*).

The most famous collection is the fifteen studies of Op. 72. Moszkowski’s etudes are a pleasing combination of Czerny-like finger-limbering with sophisticated character pieces. Perhaps the best-known, because of support by Vladimir Horowitz, are No. 6 in F and No. 11 in A-flat.⁶ Throughout the twentieth century, great virtuosi such as Hofmann, Horowitz, and Josef Lhevinne delighted audiences with Moszkowski’s works in their repertoire.

The etudes feature three different kinds of hand positioning. The hand-crossing (nos. 1, 2, and 13), usually left over right, is reminiscent of Domenico Scarlatti. (See Example 1.)

Example 1. Moszkowski, Op. 72 no. 11, mm. 37–38

⁶ Jeremy Nicholas, liner notes to *Kaleidoscope*, performed by Marc-André Hamelin (London: Hyperion Records, CDA67275, 2001).



Alternating hands (nos. 3, 6, and 15) in chords or octaves was an effect much enjoyed by Liszt. (See Example 2.)

Example 2. Moszkowski, Op. 72 no. 15, mm. 51–56



The third characteristic that occurs consistently throughout his compositions is alternating hands in passagework (especially nos. 6, 11, 12, and 14). (See Example 3.) This technique turns up often in the concertos of Tchaikovsky and Rachmaninoff.

Example 3. Moszkowski, Op. 72 no. 12, mm. 29–32



The musical material of Op. 72 displays three characteristics. Scales and fast passages are employed in nos. 1, 2, 5, 6, 10, 11, and 12. Chords in arpeggio patterns, repeated chords, and chords alternating with single notes are present in nos. 3, 4, 9, and 14. Double notes in repeated patterns or broken intervals are found in nos. 7, 8, and 15.

It is apparent that Moszkowski's etudes stand in a comparable position in his repertoire to Chopin's etudes in his. Though lacking the profundity of Chopin and Liszt, they are all beautiful pieces that can be programmed in concerts. All fifteen of them are fast: there is no tempo indication slower than *Moderato*. It takes less than thirty minutes to play all fifteen pieces at the marked tempi. Another helpful feature is that the technical challenges are distributed equally between the hands in all fifteen etudes. The etudes also

have very colorful endings. The Op. 72 etudes treat problems of technique, fingering, learning, memory, coordination, balance, pedaling, tempo, rhythm, interpretation, and so on. My own approach stresses the quality of Moszkowski's set and what the student can learn from it, technically and musically.

In addition to discussing each etude, I will mention two kinds of pieces from the standard repertoire that contain similar features. (I have deliberately chosen commonly played, readily accessible pieces from the repertoire through Debussy.) The student will be able to tackle the first kind of pieces immediately, as they are of a similar level of difficulty. After working with such pieces for some time, the student should be ready to go on the second kind of pieces from the repertoire, which incorporate what has been learned from Moszkowski into structures that also contain other technical and musical challenges.

Before we launch into the etudes, it is important to remember that the first effort at learning a new piece is imperfect and clumsy for all ages, levels of talent, hand sizes, and abilities. We should remind ourselves, over and over, to play plainly what is on the page: notes, rhythm, dynamics, phrasing and articulation, and pedalings.

Op. 72 No. 1: E major—*Vivace*

The first etude, marked *Vivace*, is designed to get the fingers moving in a fluent and agile manner. It is a study in scale and arpeggio figures in 3/4 meter, as well as difficult passages for both hands. The goal is to make sure that the fingers play evenly, especially when the sixteenth notes are transferred to the left hand in the middle section of the piece. To reach this goal, good fingering is crucial. Harold Henry shares insightful information on Moszkowski's teaching strategy: "Moszkowski laid the greatest stress on fingering. He constantly invented strange, awkward and almost impossible fingering for difficult passages in the belief that a return to the logical, reasonable fingering would find the passage greatly improved. One thing which he made all his pupils do was to practice all scales with the fingering of C major."⁷ Some of Moszkowski's fingerings do strike me as deliberately awkward: for example, those in the very first measure of this etude.

In any case, composers or editors often give fingering suggestions, and few teachers take the time to change them. Some even think fingering changes are forbidden in playing etudes. However, since no hands are exactly the same, it is important to find fingerings that suit the individual pianist—clear, reliable, accurate, and fast. After all,

⁷ Harold Henry, "My Memories of Moritz Moszkowski," *Southwestern Musician* 15, no. 4 (December 1948): 21–22.

students work on these etudes to enhance their technical ability. In adding his commentary, which he called “practice-formulae,” to his edition of Chopin’s Studies, Op. 10, Alfred Cortot remarked: “Rules may indeed be set down concerning the manual practice of an Art: but personality and taste have never followed rules.”⁸ Students can always return to Moszkowski’s original fingers after mastering alternative ones.

The best fingerings for any student are those that require less work for the hands and a minimum of turns and wrist movement. In m. 1, Moszkowski indicates 2-4-3-2 (see Example 4), but that requires more work than 3-4-3-2. Throughout the etude, in fact, 3-4-3-2 will prepare every second measure to start comfortably on the thumb (see Example 5).

Example 4. Moszkowski, Op. 72 no. 1, mm. 1–2: Original Fingering



⁸ Alfred Cortot, preface to Chopin, *12 Studies*, Op. 10, Student’s Edition, trans. M. Parkinson (Paris & New York: Editions Salabert, 1915).

Example 5. Moszkowski, Op. 72 no. 1, mm. 1–2: Suggested Fingering



The left-hand passage at m. 49 starts with a leap of a major ninth, resulting in the thumb on a black key (see Example 6). For most young students, reaching a ninth will involve detaching the fifth finger anyway, and to avoid putting a thumb on a black key and thus risking “bumping,” changing to the second finger would be a better choice (see Example 7). This will have the thumb pivot on B, which is played three times in the same measure. The same pattern occurs on E in the following measure, and the two-measure pattern is repeated an octave higher in mm. 53–54 (see Examples 8 and 9). For consistency’s sake, the above fingering suggestion should also apply in mm. 87 and 91.

Example 6. Moszkowski, Op. 72 no. 1, mm. 49–50: Original Fingering



Example 7. Moszkowski, Op. 72 no. 1, mm. 49–50: Suggested Fingering



Example 8. Moszkowski, Op. 72 no. 1, mm. 53–54: Original Fingering



Example 9. Moszkowski, Op. 72 no. 1, mm. 53–54: Suggested Fingering



A fingering should be chosen to do the best job—musically, technically, and reliably under pressure. Once the fingerings are decided, they should be written in the music so the pianist uses the same fingerings all the time. There are, however, other considerations equally as important in choosing fingering. To begin with, the musical effect intended should always be kept in mind. This, the expressive goal of music-making, will vary according to the taste and training of the interpreter.⁹

After mastering this etude of Moszkowski's, the student can be referred to pieces of the same technical and musical level that include the same kind of learning experience (finding the best fingerings for patterns, playing them consistently): for example, J. S. Bach's Preludes, BWV 927 (see Example 10) and BWV 902a (see Example 11), and Chopin's Waltz, Op. 64 no. 1 (see Example 12).

⁹ Nathan Bergenfeld, "Topographical Fingering: An Introduction," *Piano Quarterly*, no. 85 (September 1974): 22–24.

Example 10. J. S. Bach, Prelude, BWV 927, mm. 1–3



Example 11. J. S. Bach, Prelude, BWV 902a, mm. 1–5



Example 12. Chopin, Waltz, Op. 64 no. 1, mm. 37–41



Op. 72 No. 2: G major—

Allegro brillante

Moszkowski's etude no. 2 deals with shifting within arpeggios and alternating hands in passagework. In arpeggio playing, the major technical problem is mastery of the shifts involved and achieving perfect hand coordination, fluency, and accuracy at a certain speed.

The shifts in the arpeggios are more demanding than in scales. The shifting for any size of hand is impossible to do legato without using a very flexible wrist and forearm. From the beginning, the teacher should make sure that the student is making a true legato ("without a bump" or "without a hiccup"), including the use of the elbow within the sweep of the gesture.

This etude contains several kinds of arpeggio: major, minor, and diminished, which of course include different spacing from one finger to another within the shifts. It is important to practice one hand at a time, with the most comfortable fingerings possible. I suggest a set of fingering options for the first eight measures of the left-hand entrance (see Example 14) and the right-hand entrance (see Example 16). Once these easier options have been mastered, the next step is for the student to really listen and watch carefully for perfect shifting. Shifting to a third or fourth finger ascending in the left hand, or descending in the right hand, can be especially tricky. The most important

element of practicing in this manner is to be patient.

Example 13. Moszkowski, Op. 72 no. 2, mm. 1–8: Original Fingering



Example 14. Moszkowski, Op. 72 no. 2, mm. 1–8: Suggested Fingering

Example 14 shows the suggested fingering for the first eight measures of Moszkowski's Op. 72 no. 2. The score is in 2/4 time, key of B-flat major. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The suggested fingering is indicated by numbers 1-4 above the notes, with some additional markings below the staff.

Example 15. Moszkowski, Op. 72 no. 2, mm. 17–24: Original Fingering

The image displays two staves of musical notation, likely for a piano. The key signature is G major (one sharp, F#). The notation is complex, featuring many sixteenth notes and triplets. The first staff begins with a piano (*p*) dynamic marking. The left hand plays sustained chords, while the right hand has intricate melodic lines with numerous fingerings indicated by numbers 1-5. The second staff continues the piece with similar complexity, including a triplet of eighth notes in the right hand towards the end. The notation is in a standard Western musical style with a common time signature.

Example 16. Moszkowski, Op. 72 no. 2, mm. 17–24: Suggested Fingering



All the major- and minor-triad configurations already produce 48 arpeggios, which the student will then be able to recognize in pieces from the repertoire.

In alternating hands in melodic passagework, the student should learn to stay close to the keys and keep the hands and wrists light. These practices will help in keeping the pulse stable, because the beat will fall on different fingers, depending on whether the passages ascend or descend.

The student can then be given pieces from the standard repertoire of the same technical and musical level that include arpeggios and alternating hands. For instance, Robert Schumann's *Phantasietanz*, Op. 124 (see Example 18), is similar to Moszkowski's etude no. 2 in its use of alternating hands (see Example 17); and Schumann's *Kleine Studie*, Op. 68 (see Example 19), combines arpeggios and alternating hands.

Example 17. Moszkowski, Op. 72 no. 2, mm. 41–44



Example 18. Robert Schumann, *Phantasietanz*, Op. 124



Example 19. Schumann, *Kleine Studie*, Op. 68, mm. 1–5



Moving up to a more advanced level, a combination of fast arpeggio patterns with alternating hands is found in C. P. E. Bach's *Solfeggietto* (see Example 20) and Claude Debussy's *Jardins sous la pluie* (see Example 21). The Bach piece is a better choice for a student with small hands.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment with eighth notes. The second system continues the melody and accompaniment, maintaining the same musical structure and notation.

Op. 72 No. 3: G major—*Vivo e con fuoco*

The very nature of playing chords and octaves is stressful, because the hands are stretched out. Students should learn to monitor their hands for muscle fatigue and tension, to make sure they always feel comfortable and secure, never overdoing it. We learn from challenge, but in order to avoid injuries students need to know when to back off and take a break.

This piece is based on triads and seventh chords, which benefit from rotation of the hand. Such passages, never easy, are found throughout nineteenth- and twentieth-century piano literature. Four pages of such passagework may become a little intimidating for the student. The student may imagine that the hands are mirroring each other, playing the triads alternating with the root of the chord on the off-beat by rotating the wrists. Also it is easier to balance the weight of the triad and root when rotating the wrists. Although the hands and wrists are elastic, the fingertips should remain firm, creating a tremolo motion; some teachers call it an axial rotation.

The rotation exercise is good preparation for pieces such as Beethoven's Sonata Op. 53 no. 1, "Waldstein" (see Example 22); Schumann's piano sonata in G minor, Op. 22 no. 2 (see Example 23); and Schubert's *Wandererfantasie* in C major, D. 760 (see

Example 24). The Schumann and Schubert examples require more advanced students with larger hands and more stamina.

Example 22. Beethoven, Sonata, Op. 53 no. 1, “Waldstein,” I, 12–18



Example 23. Schumann , Sonata, Op. 22 no. 2, IV, mm. 1–9



Example 24. Schubert, *Wandererfantasie*, D. 760, mm. 81–86



Note that in the Moszkowski etude the triads occur on the beat (see Example 25).

For an exercise, the student can play only the outer note of the chords, to bring out the melodic line and show the direction of the harmonies. Once that is done, the student can work on the chords by shifting the weight of the hand slightly sideways, flattening the little finger, to bring out the outer notes (see Example 26). It is important to use whatever fingering for the various chords is comfortable and secure.

Example 25. Moszkowski, Op. 72 no. 3, mm. 1–2



Example 26. Moszkowski, Op. 72 no. 3, mm. 1–2: Broken Octaves

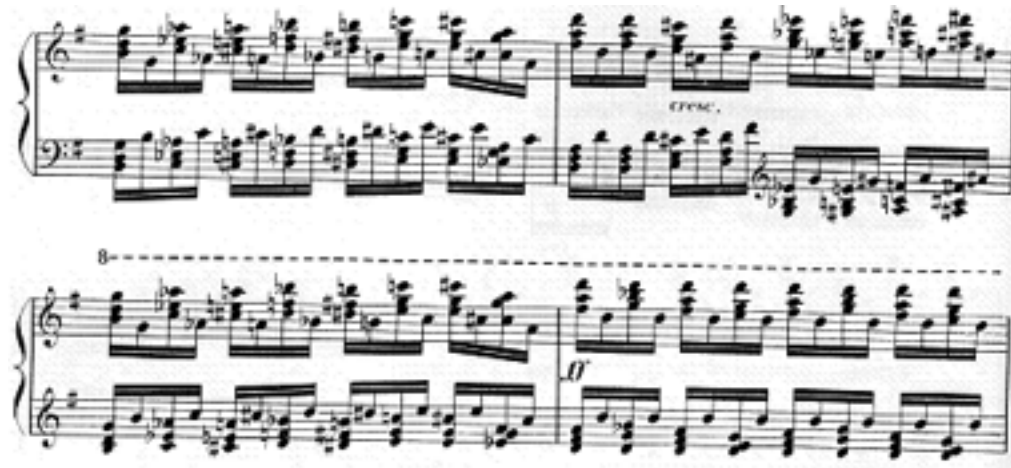


The wrist

needs to rotate and form the shape of the next chord in the air as the player is leaving the previous position. While practicing the patterns slowly, no pedal should be used. This is generally true of learning etudes, or indeed any piece of music, because the student may otherwise tend to compensate with the pedal for lack of technique. To give variety to his chord exercise, Moszkowski adds chord inversions (see Example 27) and chromatics (see Example 28). Voicing the top notes helps to bring out the chromatic passage of the development section, emphasizing its harmonies and dynamic growth.

Example 27. Moszkowski, Op. 72 no. 3, mm. 12–15

Example 28. Moszkowski, Op. 72 no. 3, mm. 22–25



Because inversions and chromatics add intensity, the student should take advantage of the respite afforded by the *pochiss. ritard.* to produce a nice contrast as the etude returns the opening material after difficulties in both hands (see Example 29).

Example 29. Moszkowski, Op. 72 no. 3, mm. 26–27



Op. 72 No. 4: C major—

Allegro moderato

This etude involves repeated double notes, which are ideally played by having a good rounded, molded hand, also known as fixed hand: an arched hand position, strong and set, without unnecessary tension yet not too relaxed to be floppy. We want floppy wrists, not floppy hands. This also avoids unnecessary movement and tension in the forearm. We have to try out various degrees of firmness or flexibility to find the right touch. The tone should be solid, whether the intervals are small or large. Although the etude is marked in “terraced dynamics”—first *mf*, then *p*, etc.—it needs to be practiced with subtle dynamic shading to bring out the phrasing (see Example 30).

Example 30. Moszkowski, Op.72 no. 4, mm. 1–8: Suggest Dynamics Markings

Allegro moderato

The image displays a musical score for piano, consisting of four systems of music. Each system is written for a grand piano with a treble and bass clef. The tempo is marked "Allegro moderato".

- System 1:** The first system begins with a dynamic marking of *mf* (mezzo-forte). The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. A slur connects the first two measures of the right hand.
- System 2:** The second system features a dynamic marking of *p* (piano). The right hand continues with chords, and the left hand maintains the eighth-note pattern. A slur is present in the right hand.
- System 3:** The third system starts with a dynamic marking of *mf*. The musical texture remains consistent with the previous systems, featuring chords in the right hand and an eighth-note accompaniment in the left hand.
- System 4:** The fourth system begins with a dynamic marking of *p*. The right hand has more complex chordal structures, and the left hand's accompaniment continues. A slur is visible in the right hand.

Throughout the score, various musical notations are used, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5) to guide the performer.

Such dynamics will ease the wrist action and help to make the piece musical rather than just another notey, “bouncy” etude. The same kind of exercise with molded hand and dynamics can be found in Tchaikovsky’s *Der Kleine Reiter*, Op. 39 (see Example 31)

Example 31. Tchaikovsky, *Der Kleine Reiter*, Op. 39, mm. 1–7



Success with this practice will enable the student to play the similar passage in Beethoven’s Waldstein Sonata, Op. 53 no. 1 (see Example 32).

Example 32. Beethoven, Sonata, Op. 53 no. 1, “Waldstein,” I, 1–7



Another good example of “bouncy wrist” with “molded hand” is found in the third movement of Beethoven’s Moonlight Sonata, Op. 27 no. 2 (see Example 33).

Example 33. Beethoven, Sonata, Op. 27 no. 2, “Moonlight,” III, mm. 43–47



Op. 72 No. 5: C major—*Veloce* *e leggiero*

This piece may have the appearance of a generic etude, along the lines of Czerny, but it is much more musical. Like no. 1, this etude is devoted to clear, independent fingers (see the earlier discussion).

Tempo change within a composition is not permitted in playing technical etudes. Therefore, it is important for the student to learn to play at a steady tempo without reliance on a metronome. The training involves using a metronome, after becoming comfortable with the notes and rhythms of a piece, while trying to get the piece up to par. To practice with a metronome, I recommend four simple steps, three of which have been mentioned in previous discussions: hands alone, slow, and no pedal. I highly recommend that the student not be allowed to play endlessly with a metronome. The fourth step is therefore to split the piece into short sections.

In this fifty-six-measure etude, there are six sections of eight-measure phrases, except for a bridge section, mm. 25–26, and a short coda. Once the fingerings are appropriate and the hand-motion is correct, the student can set the metronome at a slow tempo. The tempo should go up gradually, notch by notch, without skipping. It will be even better if the section can be played perfectly, not only once but three times in a row.

If played with quarter note = 60, it will take 32 seconds for a phrase, and repeating it ten times will last only 320 seconds (5 min 20 sec). At double the speed, practicing twenty times will still take as little as 5 min 20 sec. The point is to focus on a short section rather than practice the entire piece with a metronome. Also, with limited time to practice, mastering one short section is much more efficient than playing the piece repeatedly without any result.

Working with small sections will also help the student by having starting places in practice sessions as well as when there is a memory slip during a performance. The point of practicing this way is to work out all the little issues, so that by the time the phrase is almost at a moderate tempo, the passage is nicely under control technically and musically and on the way to being memorized. To increase the tempo from this point, we can keep practicing with the metronome but also practicing in rhythms (see no. 7) and chain links (see no. 8), which will give variety in practice.

Rather than moving straight from practicing with the metronome to practicing without it, I suggest that once the student's inner ear is developed, the student should count the beats out loud while playing.

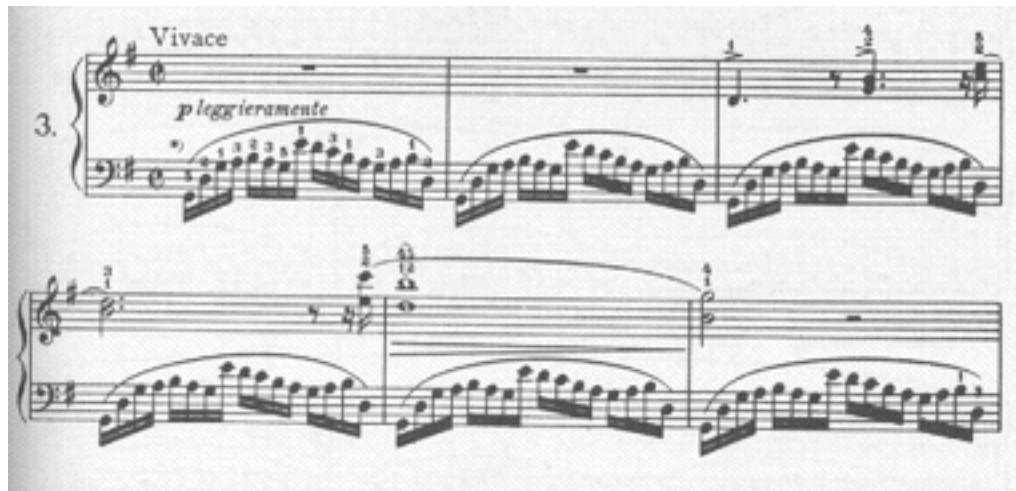
Special attention must be paid to the accompaniment patterns. The effort of holding the notes must be made with a finger rather than a pedal (see Example 34).

Example 34. Moszkowski, Op. 72 no. 5, mm. 9–12



To give the student an opportunity to reverse the roles of melody and accompaniment found in this etude, Chopin's Prelude Op. 28 no. 3 has an accompaniment with plenty of control issues in a lyrical piece and balancing playing in the right hand (see Example 35).

Example 35. Chopin, Prelude, Op. 28 no. 3, mm. 1–6



The left hand in *Waldesrauschen* of Liszt's *Zwei Etuden* (see Example 36) is as simple as Moszkowski's etude no. 5, but takes the melody.

Example 36. Liszt, *Waldesrauschen*, mm. 88–93

This image shows a page from a musical score for Franz Liszt's *Waldesrauschen*, measures 88–93. The score is written for piano and features three systems of music. Each system consists of a right-hand part (treble clef) and a left-hand part (bass clef). The right-hand part is characterized by a continuous, flowing sixteenth-note pattern. The left-hand part features a more melodic line with occasional rests and a long, sweeping slur across measures 88 and 89. The key signature is B-flat major (two flats), and the time signature is 2/4. The first system includes a dynamic marking of *pp* (pianissimo) and a tempo marking of *And.* (Andante). The second system includes a dynamic marking of *pp* and a tempo marking of *And.*. The third system includes a dynamic marking of *pp* and a tempo marking of *And.*. The score is printed in black ink on a light-colored background.

Op. 72 No. 6: F major—*Presto*

This etude contains chromatic scales and returning-note triplets. The student needs to recognize the chromatic passages as scales, rather than being thrown by a plethora of accidentals. Chromatic scales often present more problems than they ought to, considering that they are only segments of one chromatic scale. Learning the standard chromatic scale fingering can be little tricky because of the many shifts (see Example 37).

Example 37. Isidor Philipp, *Complete School of Technic*, 42: Chromatic Scale Fingering



The student should note that the fingering is all 1 and 3, except for the use of 2 where two white notes are adjacent. Playing the chromatic scale in mirror image has the advantage of keeping the same fingering in both hands, with the right-hand thumb on E and the left-hand thumb on C (see Example 38).

Example 38. Chromatic Scale: Mirror Fingering



Legato Pedaling



Joseph Banowetz goes into detail about some unusual types of pedaling that make a good teaching tool¹⁰:

1. Partial Pedaling



2. Half-released dampers



3. Flutter Pedaling



4. Gradual Pedal Release



¹⁰ Joseph Banowetz, “Pedaling Technique,” in *Teaching Piano*, Vol. 1, ed. Denes Agay (New York: Yorktown Music Press, 1981), 91–122.

Although only the “Ped.” and * type of pedaling indication is given throughout the etudes, there are places for all five types of pedaling.

Half-released damper partial pedaling should be used in mm. 13–14 of this etude with a pedal change on every beat. A half-released damper pedaling works better with the leap of an eleventh in the *scherzando* section to create legato and character (see Example 39).

Example 39. Moszkowski, Op. 72 no. 6, mm. 13–14



A good place for half-released damper pedaling is in mm. 11–12, where the texture becomes thick because of the left-hand chords and the chromatic scale in the right hand. The partial pedal helps to bring out the articulation in the left-hand chords (see Example 40).

Example 40. Moszkowski, Op. 72 no. 6, mm. 11–12



Using a flutter pedaling will help the texture of the chords from getting too thick in pieces such as nos. 3 and 7, because the harmonic changes in chord-playing tend to become even thicker when played with normal pedaling (see Examples 41 and 42).

Example 41. Moszkowski, Op. 72 no. 7, mm. 1–3



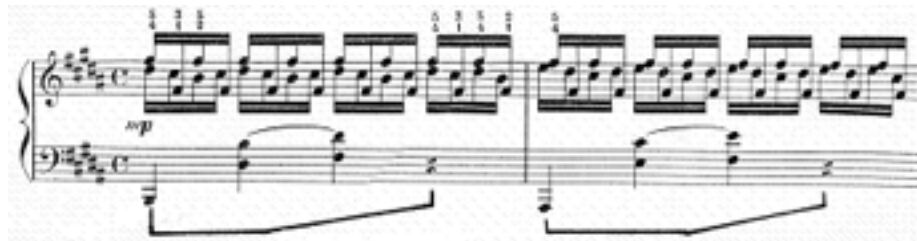
Example 42: Moszkowski, Op. 72 no. 3, mm. 1–2



Gradually released pedaling requires careful listening and planning compared with the types of pedaling just mentioned. Etude no. 15 would be a good piece for

learning to gradually release the pedal, because the left hand has the phrasing: down beat, second beat, slur to third beat, rest (see Example 43). As the right hand plays double notes, the left hand needs to give a nice shaping, for which a gradually released pedal would provide support.

Example 43. Moszkowski, Op. 72 no. 5, mm. 1–2



Op. 72 No. 7: E-flat major—

Allegro energico

This etude involves unison passages, as in all the Hanon exercises, but in more complicated patterns, such as alternating thirds and sixths, and it has good harmonic variety. The rhythmic pattern in this etude is sixteenth-note patterns in both hands at all times except for the cadences. The etude will benefit from rhythm exercise to develop fluent and agile playing that will result in expressive music-making.

The idea of rhythmic exercise is taught by many piano teachers, and generally introduced while learning the Hanon exercises. But teachers often give only one change of rhythm, namely, changing even rhythms to long–short dotted rhythms. I want to emphasize that several other rhythms can be introduced, to place stress on various notes of a pattern in turn. When practicing such additional rhythm patterns, passages should be divided into smaller sections—perhaps four measures at a time, then eight measures, gradually adding a phrase at a time. Alfred Cortot suggests the following rhythm patterns for Chopin’s Etude, Op. 10 no. 2 (see Example 44).

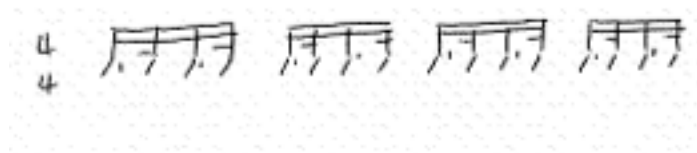
Example 44. Cortot, edition of Chopin, *12 Studies*, no. 2: Rhythm Patterns



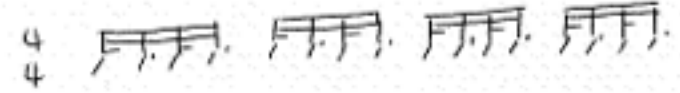


In the following examples, I will share six patterns that my former piano teacher Larry Graham introduced to me. The first pattern as well as the first pattern of Cortot was familiar, because I had been using it for so many years in the Hanon exercises, but I had never thought about the other five. There are two more patterns besides Cortot's. Of course, it added a few more minutes to my practice, but even in my early teens I learned quickly how worthwhile it was. The first two patterns, which are the same as in Example 44, are suitable for younger students, who have enough to do keeping up with the tempo.

Pattern 1



Pattern 2



The next four patterns can be used with more advanced students.

Pattern 3



The note to be stressed is paused or stopped upon for a predetermined and definite amount of time. The term “Stop—Go” is sometimes used for practicing in varied rhythms, because it accurately describes what happens. The value of such practice is that the fingers are strengthened and evened out. By mastering each rhythmic variation, we come to know the notes and fingering of a passage extremely well. After playing the more difficult rhythms, the normal passages will seem effortless. This rhythm exercise could be readily adapted for the other exercises in which unison scales and arpeggios range over the breadth of the keyboard, nos. 1, 2, 5, 6, 11, and 12. In truth, it can be used for any etude, or indeed any piece of music, and especially for practicing the unison passages found in many nineteenth-century pieces (see Examples 45, 46, and 47)

Example 45. Chopin, Prelude, Op. 28 no. 14, mm. 1–3



Example 46. Chopin, Etude, Op. 10 no. 12, “Revolutionary Etude,” mm. 4–9

Example 47. Schumann, Sonata, Op. 22 no. 2, IV, mm. 287–91

Op. 72 No. 8: C major—

Allegro energico

The repetition of triplets of running thirds presents quite a challenge to both student and teacher. However, this study is less strenuous than the double-note exercises 13 and 15.

To accomplish a light and flawless performance of this etude, a rhythm exercise is recommended (see Example 44 and the ensuing discussion). In addition, the student can link to the first note of the next group, resulting in a four-note group rather than three.

The advantage of this mentally and physically is that the hands will be ready for the following pattern. Also, keep in mind that there are different rhythmic permutations for triplets and sextuplets.

Example in triplets



Example in sextuplets



Although Cortot put accents on the longer note-value (see Example 44), I recommend putting accents on the beat consistently and feeling the beats. That will help the student to keep the tempo steady. Brahms's *Studie* no. 1 can be practiced in both chain-link patterns and in triplets (see Example 48).

Example 48. Brahms, *Studie*, no. 1, mm. 14–15



Practicing in sextuplets can become complicated. The following example from Chopin's Nocturne, Op. 15 no. 1, shows a difficult piece with double notes (see Example 49). Rhythm practice for this piece is suggested with one hand at a time, then both hands together.

Example 49. Chopin, Nocturne, Op. 15 no. 1, mm. 1–4

A musical score for Chopin's Nocturne, Op. 15 no. 1, measures 1–4. The score is in B-flat major (two flats) and 3/4 time. The right hand plays a continuous stream of eighth notes, often in pairs (double notes). The left hand plays a similar eighth-note pattern. The first measure is marked with a forte 'f' and the instruction 'con fuoco'. The score is divided into two systems, each containing measures 1–2 and 3–4. The measures are connected by a long slur. The bottom of the page shows the beginning of the next system.

Op. 72 No. 9: D minor—

Allegro

The octaves and chords certainly belong to virtuoso playing. It is stressful on the hand to play the entire study with the stretched-out octaves, and in fact there is an easier way. It will be beneficial to review the discussion from Etude no. 4 before continuing with this exercise.

There are three different kinds of octave patterns in this etude:

1. Repeated octaves, mm. 1–2 (see Example 50).

Example 50. Moszkowski, Op. 72 no. 9, mm. 1–2



2. Three-note patterns in octaves (see Example 51).

Example 51. Moszkowski, Op. 72 no. 9, mm. 9–11



3. Legato octaves (see Example 52).

Example 52. Moszkowski, Op. 72 no. 9, mm. 23–26



These three kinds are found throughout the repertoire, so it is essential to learn them well. Such work does require some work and patience, since results do not come as rapidly as in the previously mentioned kinds of passagework. It will be so much easier if the wrist is kept flexible (“floppy”) in the repeated octaves while the fingers stay close to the keys—a practice that will also avoid the octaves from becoming staccato.

The next patterns should be played clearly and in one movement. Legato octaves are very popular in the piano music of the Romantics. In playing them with the first and fifth fingers, each octave should be held as long as possible, and the fingers should glide

over to the next note at the very last moment.¹¹ Most often, pianists rely too much on the pedal. Although it is impossible to get perfect legato connections in octave playing, we can get close to it with finger substitutions. The first and fifth fingers should be used in playing solid octaves. The first and fourth may be used on half-steps or chromatic passages. They should not be used on a long-term basis, regardless of the hand size, because prolonged use of these two fingers in a stretched position can cause injuries to the hand.¹²

Octave playing adds virtuosity for the pianist. Many examples of octaves are found in the early Romantic repertoire (see Examples 53, 54, and 55)

Example 53. Thalberg, *Phantasieen*, mm. 1–11

¹¹ Walter Gieseking and Karl Leimer, *The Shortest Way to Piano Perfection* (Philadelphia: Theodore Presser, 1932); and *Rhythmics, Dynamics, Pedal and Other Problems of Piano Playing* (Philadelphia: Theodore Presser, 1938); reprinted together as *Piano Technique* (New York: Dover Publications, [1972]), 35–36.

¹² Vicki King, *Playing the Piano Naturally* (Greenleaf, WI: Connors, 1997), 21–22.

*p cantando
legato*

dim.

Ped. simile

p

The musical score consists of two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and the instruction *cantando legato*. The melody in the treble staff features eighth-note patterns with fingerings (3, 4, 5, 5, 4) and slurs. The bass staff provides harmonic support with chords and single notes. The second system continues the piece, including a *dim.* (diminuendo) marking and a *Ped. simile* instruction. The final measure of the second system is marked with a piano (*p*) dynamic.

Example 54. Beethoven, Sonata, Op. 54, I, 38–43



Example 55. Mendelssohn, *Phantasie*, Op. 28



Eventually, Chopin's Etude, Op. 25 no. 10, also can be approached with the above-mentioned solutions. The student will also be prepared to tackle such advanced

pieces as Liszt's 6th Hungarian Rhapsody, *La Campanella*, and B minor Sonata, as well as Tchaikovsky's Piano Concerto in B-flat minor, especially the octaves before the coda.

Op. 72 No. 10: C major—

Allegro

This etude is unique among this set in starting with running passages in the left hand.

Although it is similar to nos. 1, 2, 5, and 6, this etude has held notes while the running sixteenth notes are played (see Example 56).

Example 56. Moszkowski, Op. 72 no. 10, mm. 1–2



The held note is occasionally doubled in the accompaniment (see Example 57).

Example 57. Moszkowski, Op. 72 no. 10, mm. 11–12



This phenomenon requires a certain level of lyrical playing, with much control over the balance. Everything mentioned about fast passages in the previous etudes should be considered.

The accompaniment in the right hand in the opening has eighth-note rests to emphasize the chords. However, when the accompaniment switches to the left hand, it becomes quarter notes. The whole note tied to the next measure in the middle voice (m. 11, etc.) is important to be held.

No. 10 is the shortest etude of the fifteen. Although it is slightly over a minute long, there needs to be a place for a breath or two; otherwise the piece seems frantic. Two measures before returning to the opening statement is a good place to stretch a little time.

In Example 58, I have suggested some fingerings and phrasings to aid in achieving balance while the thumb is holding the sustained notes.

Example 58. Moszkowski, Op. 72. no.10, mm. 25–36

The musical score for Example 58, Moszkowski, Op. 72. no.10, mm. 25–36, is presented in four systems. The first system (mm. 25–26) features a treble staff with rapid sixteenth-note runs and a bass staff with sustained chords. The second system (mm. 27–28) includes a 'rit.' marking and a 'f' dynamic. The third system (mm. 29–30) continues the intricate keyboard textures. The fourth system (mm. 31–32) concludes the passage with a 'cresc.' marking. The score is in 3/8 time and includes various fingering and phrasing markings.

To develop even further control and balance of piano playing, have the student work on pieces with sustained notes as a part of the melody. Pieces by Liszt (see Example 59) and Schubert (see Example 60) are recommended for lyricism at a slower tempo, once a student has big enough hands to play them.

Example 59. Liszt, Consolation no. 3, mm. 1–2



Example 60. Schubert, Impromptu, D. 899 no. 3, mm. 1–2



Op. 72 No. 11: A-flat major—

Presto e con leggerezza

This etude is an arabesque, a short decorative piece. Fast playing with a beautiful tone is the goal in this exercise. It is an excellent exercise for the student to try out different kinds of touch. In the realm of piano literature there are four important approaches to touch that are most apt to be encountered, as listed by Silvio Scionti.¹³

1. For passages of a brilliant character.
2. For passages suggesting happy, pearly, glittering effects.
3. For passages of an unmistakably melodic character.
4. For passages of a very smooth character.

Whichever type of touch is chosen, it is important for the music to be played with accuracy, fluency, and confidence. Once the playing is up to the required level of accuracy and fluency, the confidence can be easily added.

Besides the touch, the main factor that affects tone quality is pedaling that does not blur or muddy the harmonies.¹⁴ The pedaling enhances the touch. This specific etude became popular because of Horowitz.¹⁵ It is worth listening to how he plays this piece.

¹³ Silvio Scionti, *Essays on Artistic Piano Playing and Other Topics*, comp. & ed. Jack Guerry (Denton: University of North Texas Press, 1998), 5–9.

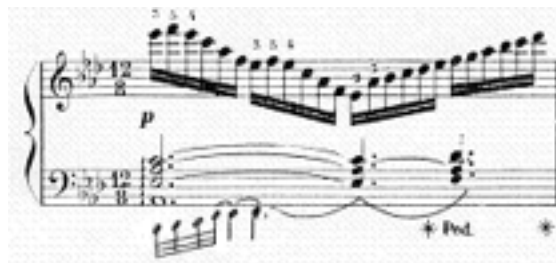
¹⁴ Frank Merrick, *Practising the Piano* (New York: Denman & Farrell, 1958), 80.

¹⁵ Vladimir Horowitz, *Favorite Encores* (New York: CBS Masterworks, MK 42305, 1987).

His performance has all of the four characters mentioned by Scionti, with clean harmonies and great control of the pedal.

Although pedal markings are given in the score, careful planning is necessary for the student. How fast to roll the left-hand chord, and when exactly to depress the pedal and shift the pedal but sustain the bass note, are both tricky with this etude. The first note of the arpeggiated chord, which must be held through, should be in time with the right-hand note, then the rest of the arpeggio be played decrescendo (in contrast with the natural tendency to play the thumbed note louder). Using the middle pedal for the bottom note would be poor judgment, because we are not talking about a pedal point here (see Example 61).

Example 61. Moszkowski, Op. 72 no 11, m. 1: Suggested Left-Hand Rhythm



This exercise would in fact be a good one for training the student to listen to the “before” and “after.” I would allow the student to draw attention to the thumbed note of the arpeggiated chord, then explain how to make the decrescendo and why, then have the student play the earlier version again. The contrast makes a striking pedagogical point, and it also helps train students to listen to themselves, an essential part of becoming an independent musician.

The last page of the etude requires fun hand-switchings that will help to create an exciting ending for the etude. To make playing more comfortable, as mentioned before, the student should listen to the tone with same distribution in the hands to avoid “bumps” (see Example 62).

Example 62. Moszkowski, Op. 72 no. 11, mm. 43–47



Because of the 1+1+2 phrasing, and the way the bass has to be combined with the pedaling, this etude resembles Schubert’s lyrical Impromptu, Op. 90 (D. 899) no. 4—which also can be played by small hands (see Example 63).

Example 63. Schubert, Impromptu, D. 899 no. 4, mm. 1–3



Op. 72 No. 12: D-flat major—

Presto

This is another light and lyrical piece, which resembles Schubert's Op. 90 (D. 899) no. 2, except that has triplets. In fact many of the smaller Schubert compositions can be used in tandem with these etudes. Both Moszkowski and Schubert do not require big hands. Moreover, while keeping the goal as evenness and agility, the student can focus on phrasing, pedaling, and tone quality.

As with all fifteen etudes, the technical challenge is presented in both hands equally. The most challenging section is the left-hand passages where the sixteenth notes are played with held-thumb in the tenor. The rhythm exercise mentioned in connection with etude no. 10 should be practiced here as well with the held notes.

Example 64 shows the last four measures of this etude with isolated figures and suggested fingerings to make it much easier to play.

Example 64. Moszkowski, Op. 72 no. 12, mm. 29–32



The chords in m. 4, spanning a tenth, make it impossible for most pianists, especially young advanced students. Timing the chord as in Example 65 will solve the problem.

Example 65. Moszkowski, Op. 72 no. 12, mm. 3–4



In m. 11, rolling the right hand is suggested (see Example 66). Discussing when and how to roll would be good material for a lesson. Students can try different ways of

timing the chord. The most effective way of bringing back the opening material would be to make a *ritard.* in the previous measure, then roll the chord slightly before the down beat, then once the last note of the chord has been heard returning *a tempo*.

Example 66. Moszkowski, Op. 72 no. 12, mm. 9–11



Op. 72 No. 13: A-flat minor— **Molto animato**

This study is somber, serious, and the hardest to read of Op. 72. The tempo marking *Molto animato* and the frequent changes of key (A-flat minor, B major, A-flat major, A-flat minor, G-sharp minor, and finally to A-flat major) enhance the technical challenge. The term “double-notes” refers to varied intervals played consecutively in one hand. To perform two notes at once, like double stops on a violin, is quite difficult and requires great finger independence. Thus some initial very slow practice is mandatory. The fingers should be lifted high while practicing slowly until the notes are learned comfortably. Unnecessary tension should be monitored and the wrist or forearm should not be bouncing. Once the notes are learned, the student should remember to make them as legato as possible. As the tempo is increased, the fingers will have to lighten up and play much closer to the keys than before. Once the right hand is comfortable, the student should focus on the lyricism of the left hand. The harmony is outlined in arpeggio form, giving a strong tonal sense to the disjunct right-hand melody. The level of difficulty increases when the double-note pattern is in both hands. But it is worth taking time to do this type of practice one hand at a time, then putting both hands together (see Example 67).

Example 67. Moszkowski, Op. 72 no. 13, mm. 73–74



When the etude is fairly well put together, the student can add the pedaling, generally a neglected subject. “*Con pedal*” is marked in the first measure, but no specific pedal marking is given until the lyrical B section. Patterns must be pedaled carefully; otherwise the harmony may sound too muddy or the phrasing too choppy. Although I would like to recommend the following pedaling, the student learning to listen carefully is the key to mastery (see Example 68).

Example 68. Moszkowski, Op. 72. No. 13, mm. 1–4



Because of the difficulty, even the poetic B section cannot be appreciated until it is played up to a certain level and tempo. This section becomes dramatic with the dynamic contrast as well as the unwritten *rubato* toward the end, before the return to the

A section (see Example 69).

Example 69. Moszkowski, Op.72. no. 13, mm. 98–107



In keeping with the level of difficulty, the accompaniment has arpeggio patterns expanding to a tenth in range. For growing pianists, a tenth is a big reach for their hand size, so this etude (along with No. 15) should be left until the student has grown enough. These etudes should not in fact be played in the order of the set but according to the level of difficulty.

Op. 72 No. 14: C minor—

Moderato

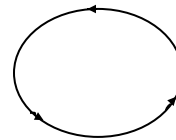
This etude contains quintuplets stretched over an octave. All five fingers are involved throughout the exercise. The gaps between the third and fourth fingers are mostly major thirds. Holding the thumb at the beginning of each pattern augments the challenge of this piece. When the left hand plays intervals larger than an octave, they have to be rolled.

The first and most important practice is wrist flexibility. It is important to keep the wrist relaxed and rotate in a circular motion while playing the quintuplets. The student must remember to hold the first note of each figure. Some teachers indicate a down–up motion, but I find better to think of a circular motion, because by keeping this image, it is easier to relax the wrist.

Arrow down/up

vs.

Circular arrow



The intervals between the fingers can be taxing, because the intermediate intervals vary. In Etude no. 14, all five fingers are employed for the quintuplet figures (see Example 70). The idea is to convert each figure into an ascending–descending group, then repeat it four times. Once the group can be played evenly, it needs repeating only

twice, and then the figure may be played as written (it should now seem easier).

Example 70. Moszkowski, Op. 72 no. 14, m.1



Although the right hand has only ascending figures, and the left hand descending figures, practicing both figures ascending and descending makes the playing much easier and helps to develop circular motion. This type of practice trains the hands and wrist to physically remember the movement. The hand will look slightly different in descending than in ascending. The student should choose the most efficient way of playing the pattern without unnecessary movement. Also by playing the figures in alternative ways, it becomes much easier to play the original way.

One more way of practicing this etude is practicing the figures as block chords, then rolling them. The student should play each quintuplet as fast as possible, out of the

written rhythm, but taking time before playing the next quintuplet. The key is to make sure the student is mentally and physically prepared before actually playing any pattern. Conceiving each quintuplet as a chord will make the playing less choppy and prepare the student to think ahead.

Op. 72 No. 15: B major—

Allegro

This double-note study is even more challenging than it sounds. Musically, it is a likeable and lyrical piece; technically, it requires true independence of the fingers. It is difficult partly because the challenge is found in both hands; for example, the left-hand accompaniment has big leaps. Of the set of etudes, nos. 3, 13, 15 are more difficult, for more advanced students, and less poetic, therefore harder to appreciate. No. 13 has the double-note patterns only in the right hand. To practice the coordination for the left hand, the student could tackle Chopin's Prelude Op. 28 no. 2 (see Example 71), a short and slow piece that has the exact same issue, before jumping to No. 15.

Example 71. Chopin, Prelude, Op. 28 no. 2, mm. 1–8



To add to the challenge, no. 15 is hard to read, and the widespread hands with flexible wrist motion result in awkwardness at first. In this etude, the given fingerings are the best choices because of the geography of the patterns (see Example 72, where the hands are moving in opposite directions with many accidentals).

Example 72. Chopin, Etude, Op. 10 no. 3, mm. 47–49



The same type of pattern with double notes moving in opposite directions may be found in Chopin's Etude, Op. 10 no. 3. The main material of this etude is like that of the Schumann Toccata (see Example 73).

Example 73. Schumann, Toccata, Op. 7, mm. 1–5



Although students will have to wait a few years to learn these pieces by Chopin and Schumann, Moszkowski's etude no. 15 will give them a head start in mastering the technique of double notes and independent finger playing.

The above discussion of rhythm practice for accuracy and metronome practice for fluency will help the student develop confidence in playing.

CONCLUSIONS

There are different schools of technique known to us, labeled German, French, and Russian. Of course, all of these schools are very effective in learning the piano: how can we assess the best approach? In my experience, it is necessary for a student to get the right balance of “mechanical” technique and “musical” technique. The fifteen etudes of Moszkowski’s Op. 72 can be used as an efficient learning tool and a productive teaching manual for obtaining that balance. The value of Moszkowski’s etudes lies in their incorporating both the classical technical approach of the early Clementi/Czerny school and the more Romantic technical approach of later composers. These etudes are not mechanical and will not bore the student.

If the entire set of etudes is performed in a concert, they would normally be played in order. However, if the etudes are assigned to acquire a particular technique, they need to be learned in order of difficulty. For the etudes with scales and fast passages, I recommend the learning order 1, 6, 5, 2, 10, 11, 12. Nos. 1, 6, and 5 particularly build up the right hand; 2 and 10 do the same for the left hand; and 11 and 12 return to the right hand with more complexity in meter and reach. They can be played by younger students to gradually improve velocity and evenness of playing in both hands. The chords in nos. 3, 4, 9, and 14 are for slightly older students, mainly because of the

reach. The double-note etudes of 7, 8, 13, and 15 can be played if the student can reach an octave; however, they deal with the most complex musical and coordination issues of the set.

I have suggested ways to practice, including alternatives. In addition, selected standard repertoire that uses similar material has been recommended to improve the efficiency of the learning process. Imagine how much time will be saved for both teacher and student by making the parallels between the etudes and the repertoire.

But just because the student may recognize similarities between what has been learned through etudes and a particular piece from the repertoire, it does not mean that the technical issue in question has been automatically solved. There is no short cut in working on technique, but seeing similar problems, knowing how to solve problems, and applying what has been learned from solving prior problems will all make learning efficient. The topics of fingering, hand and wrist, scales, arpeggios, chords, pedal, balance, and how to practice have been mentioned in this book. The main point is connecting the seeing, thinking, and listening, before, during, and after playing. Given the technique, to achieve such demands requires a highly refined ear, with strong concentration.¹⁶ The ultimate goal is to create good habits in piano playing, and a natural, organic way of playing that feels like a second skin.

Although students came from everywhere and paid steep fees for lessons, little is known about Moszkowski's teaching. In 1893, he told the press that there was nothing to

¹⁶ Giesecking and Leimer, *Piano Technique*, 50.

teach his student Josef Hoffman, but when asked about his teaching method, Moszkowski would say “Josef Hofmann is an example of my pedagogy.”¹⁷ We can only infer what Moszkowski would have preferred in Hofmann’s style by listening to his many recordings that include the compositions of his teacher. Hofmann’s tempi are very fast, but his playing sounds effortless, with wide dynamic contrasts.

Listening to recordings should be used as a tool to see what a piece can sound like when polished. It can also motivate a student to want to play a piece.

Many piano teachers emphasize how important “practice” is but never teach how to practice. One of my goals in this book has been to present an efficient practice manual for Moszkowski’s etudes and some related repertoire.

¹⁷ Bowers, liner notes.

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